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THE ETUDE

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No. 8.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horatius.

WE are just now at the season of the year
when the teacher should be searching the
fields, the woodlands, the hill-sides, or the
seashore for that energy without which the coming
season will prove a failure. Health can be main-
tained by a normal life with a reasonable attention
to bathing, eating, breathing, resting and exercise;
but we Americans need something more to enable
us to keep up with the volcanic activity of our coun-
try. We need a kind of energy that can never be
found in the city. If your past season has been un-
profitable and you feel the necessity of economy
don't make the foolish mistake of denying yourself
a vacation for you may thereby jeopardize your suc-
cess for next year. It is remarkable how all one's
cares, anxieties and fears seem to fairly evaporate
under the bright blue country skies and in the fresh
sweet breezes from the fields and hills.

YOUR health should be your greatest consid-
eration at this season of the year. Wagner
in his letters to friends describes his frantic
fight for health. It was his custom to practice al-
most every imaginable hygienic method from "cold
packs" to the most abstemious diet of hard bread and
water in order to attain one glorious day of supreme
health in which he might write and produce master-
pieces that may last until the end of human ex-
istence. Mr. Orison Sweet Marden, who, through
the medium of his *Journal Success*, has inspired so
many young Americans, says:

"I know a young lady who has very marked
ability, and when she is in good health, when her
spirits are up, she accomplishes wonders; but much
if she is down, she is discouraged. The result is
that she will probably never be able to bring out
ten per cent. of her real ability, or to express more
than a tithe of the best thing in her."
"Everywhere we see people doing little things,
living mediocre lives, when they have the ability to
do great things, to live grand lives, if they only
could keep their health up to standard.

"Vigorous, robust health doubles and quadruples
the efficiency and power of every faculty and func-
tion. It tones up the human economy; it clears the
cobwebs from the brain, brushes off the brain-ash,
improves the judgment, sharpens every faculty, in-
creases the energy, refreshes the cells in every
tissue of the body.

"The ambition partakes of the quality and the
vigor of the mental faculties; and a brain that is fed
by poisoned blood due to vitiated air, to overeating

or bad eating, or to dissipation, or a lack of vig-
orous outdoor exercise, can never do great things.
It is pure blood that makes pure thought, and pure
blood can only come from a clean life, strong, vig-
orous outdoor exercise, a great variety of mental
food, and an abundance of sound sleep.

"We all know the advantage the man has who
can radiate vigor, who has a robust physique. Great
achievement is the child of a strong vitality. It can
never come from a weak constitution or vitiated
blood."

WHAT is the skeleton in your closet?

Is it a consciousness of an inability to
play the scales as they should be played?

Is it a weak wrist that makes the execution of
octaves a painful farce?

Is it an ignorance of phrasing that humiliates you
when anyone "who knows" is listening?

Is it a breaking in of the knuckle joints that ren-
ders smooth passage work impossible? Whatever it
is find it out and put an end to it. Follow the ad-
vice of the old lady who advised a young friend in
this manner: "Whenever I know that there is a
skeleton in the closet I wait until everyone is out,
then I yank the old skeleton out and bury him so
deep that I know that I will never see him again."

Open up the closets and take out your musical
skeletons. They are not half so hideous, so grim,
nor so cadaverous as you possibly may think.
Trouble, like disease, breeds best in darkness. Don't
try to conceal your weakness, expose it to the light
of industry and common sense and the rattling of
the dry bones which has terrorized you in the past
will soon cease.

THE "Professor" is still in existence. He came
to see us the other day. His hair was long
and his coat somewhat shabby and greasy.
Much of his pride was gone—gone with his health
and his pocket-book. Poverty was obviously his
title "Professor." In past years it had served him
well. He had been thus enabled to represent to
many people that because he was a "professor" he
was therefore able to rank with the greatest of
musicians of the day. Just where the title had
come from nobody ever knew. Even the professor
did not know. He had spent a lifetime aimlessly
trying to live up to it. Will he ever discover that
this very title is one of the many millions around
his neck, millstones of inefficiency, misrepresentation
and charlatanism, which have been pulling him
down, down, down through his whole miserable
career? The title "Professor" should be employed
only by the leading teachers in the foremost edu-
cational institutions of the country.

WHAT is the most important personal factor
of greatness? Victor Hugo says: "A
writer like Tacitus, a poet like Shakes-
peare, puts his whole organism, intuition, passion,
power of suffering, illusions, destiny, being, into
each line of his book, into each sign of his poem,
into each cry of his drama. He leaves nothing to
chance. Responsibility implies solidarity." Is not
this the secret of greatness?

If you have big ambitions, if you feel conscious
of latent talent, if you aspire to rise above the ordi-
nary, the mundane, the plebeian, into the realms of
the great, you must above all things put your whole
being into everything that you do. You must realize
your personality. You must comprehend the great
truth that it is through the development of this per-
sonality that you will attain your goal. Had Gade
carved out a style of his own instead of following
in the footsteps of Mendelssohn and some of his
contemporaries, how much greater he might have
become! Speak your own voice, sing your own
song, do your own duties and don't worry about the
future. Imitating any other teacher, composer,
singer, violinist or pianist will never make you great.
If you are destined for the Hall of Fame it will be
through the development of your own talents. You
must be the architect of your own career.

THE increased demand for higher education
becomes more and more astonishing. In
New York City, where the library system is
perhaps more extensively employed than in any other
civilized city, the demand for books upon subjects
like Psychology, Sociology, Science and Art has
increased one hundred per cent. in the last ten years.
The demand for superficial fiction has accordingly
decreased.

Musicians should be among the first to realize
the meaning of this. It means that the world is
moving ahead at a marvelous rate. People are
thinking better, deeper and broader. They are keen
to recognize art values. In districts where these
scientific and art books are most in demand the sale
of useless bric-a-brac and gaudy furniture is de-
creasing.

Does your own studio reflect this advance in
public taste or are you permitting your competitor
to recognize this while you lie safely sleeping upon
the comfortable old delusion: "Anything that was
good enough ten years ago is good enough now?"
This advance will affect the development of musical
taste.

As people become better educated they will want
better music. Music made by thinking men and
women, not dry intellectual forms, but music pre-
gnant with the best in our social and intellectual life.

By LOUIS C. ELSON

But there is another kind of false musical history that has taken much deeper root and has worked much more harm. It is the attaching of spurious tales to certain compositions to enhance their interest. This narrative style has led many semi-musical auditors to crave a story with almost every musical composition. Let us examine a few of the most prominent of these musical forgeries.

False Stories About Beethoven

Beethoven has also suffered both from false stories and from wrongfully ascribed compositions. The tender little waltz called "Sehnsuchtswalzer" is not by Beethoven but by Schubert. The little Album-leaf which has been called "Beethoven's Farewell to the Pianoforte" is his own, but was by no means his farewell to the instrument which he had glorified. This work is sometimes labeled "Beethoven's Last Composition." This was not the case. Beethoven's last complete work was the finale to the String Quartet in B flat major, Op. 130.

Schumann's "Warum."

The story of the deep affection of this famous pair of the loyalty and devotion through months of trial of the efforts of Schumann to earn money and position for Clara's sake is eloquent and pathetic enough.

"Weber's Last Thought."

IMPORTANCE OF MUSIC IN THE HOME LIFE.

BY E. R. KROEGER

It would now be necessary to select the most difficult works to show the composer's individuality. Beethoven's Bagatelles are as truly Beethoven as his Sonatas or Symphonies. There are many of the greatest compositions published in good editions of the great composers of the masters which could easily be prepared, devoting an entire evening to one composer, the members of the society, and thus become fairly well acquainted with his style and his style. A good likeness would serve to appear upon their minds his appearance. In orchestral, piano, pianolas, piano players, goliaths, secure rolls of one composer, the most of the manufacturers or their agents, and to have elaborate compositions as well as simple ones. These

Personal Accomplishment Always Preferable to
Mechanical Players.

The playing of duets is another most helpful manner of developing a love for good music, and at the same time improving rhythm and sight reading. Much good music has been written by leading composers for four hands, and these are published in books, and in symphonies, concertos, and tetras. Excerpts from operas, etc., which are highly attractive. Those in the family who are studying piano-rtre playing can give much pleasure to themselves and the others by occasional duet playing. If one has a piano with four hands, the best of the beautiful sonatas for these instruments with the piano-rtre by such masters as Haydn, Mozart, Schubert, Beethoven and noted modern composers which contain truly lovely music. Trios or quartets made up, probably, with the assistance of a teacher, will give the most benefit. This means of improving musical taste. The greatest masters have given us some of their divinest inspirations in this form. "Once a quartet player, always a quartet player." No kind of weather is sufficiently inclement to deter members of a quartet from going out on the usual evening. It has been a fascination hard to define.

Vocal Music in the Home.

The vocal side of music also can play a large part in the home life. Possibly it has even a deeper influence upon the members of the family in linking them together than instrumental music. When the children are quite young, it is a great pleasure to have them go through their kindergarten songs, with all the appropriate gestures. Later, their school songs afford equal delight, especially when sung with zest and interest. College songs, with their own and rhythmic swing, are so exhilarating as to cause all to "join in the chorus." Those of the same circle, who are studying serious songs, can

In all such ways, the taste becomes cultivated, and appreciation and knowledge of good compositions extended. Family ties are tightened by intimate musical association. In after years, these memories will be a source of great satisfaction and pleasure. One looks back over the life, and recalls the manner in which, perhaps, one member of the family (now gone to his last repose) sang, for instance, Schubert's "Der Wandern", or played a piece of Beethoven's *Sonata Op. 10, No. 3*, or played a movement from a Mozart or Beethoven concerto. It comes to the eyes involuntarily. But they are not tears of remorse or regret. They are tears of comfort and happiness, for very likely in no other way would the departed one be so remembered, or so potently as in the remembrance of these musical moments of days gone by.

THE TEACHER WHO PLEASES

"If you avoid people who are going to do in the future. You expect them to avoid you, and if you always talk about yourself, you will find that people will move away from you. You do not please them. They want you to talk about them, to be interested in them.

"The power to please is a great success asset. It will do for you what money will not do. It will give you capital, which your financial assets cannot afford to want. People are governed by their likes and dislikes. People are powerfully influenced by a pleasing, charming personality. A persuasive manner is often irresistible. Even judges on the bench feel its fascination."

One of the advantages this teacher offered, to his pupils was a remarkably excellent free lending library of standard musical books and standard musical classics. His music was carefully bound with strong paper covers and was catalogued by the card-record system. This would tend a pupil to purchase a book at a risk of not getting a price turned through neglect to remind the borrower. The music teacher should take a pride in possessing a really good library. If you do not already boast of one you should at once devote a part of your monthly earnings to its acquisition. Start with a few choice volumes of favorite music, with the same considered as a capital to be amazed on the more useful works you will acquire and at the same time the expense will be hardly noticeable.

PIANO LESSONS BY GREAT MASTERS

BY EDWARD BURLINGAME HILL

V—FRANZ LISZT

In the preceding papers of this series, an attempt has been made to trace the consistent growth of technique and interpretative perception as exemplified in the works and the individual performance of the commanding masters of each period. The successive influences of Couperin, Rameau and Emmanuel Bach, representing the early instrumental epoch; the classicists, Haydn, Mozart and Beethoven; the romanticists, Mendelssohn, Schumann and Chopin, have been considered in turn. If composers of lesser talent were dismissed with a passing mention, in spite of their evident contributions to the advancement of pianistic art, it was owing to the necessity of limiting this brief discussion to the chief figures of each period rather than to follow this progress step by step.

In Franz Liszt we have not only the most important figure among pianists in the nineteenth century, but a universal genius, who summed up in himself the whole development of piano playing since the invention of the instrument. While it will be impossible here to trace his evolution as an artist, and even to mention the most striking events of his broad and unparalleled career, it is significant to note that, as a boy, the foundation of his training was received from Carl Czerny, himself a pupil of Beethoven. And inasmuch as Beethoven was himself an avowed disciple of Emmanuel Bach, Liszt derived his pianist pedigree from the very sources from which piano playing sprang.

Furthermore, Liszt's comprehensive mastery of piano technique, his unsurpassed contribution to its development is so extensive and so thoroughly recognized as to need no further expatiation on the subject. At the piano and everywhere, his achievements were in this direction, they pale before the splendor and transfiguring eloquence of his power as an interpreter. It is this double capacity as technician and revealer of the intimate message of music that makes his mission so compelling.

Early Descriptions of Liszt.

A fascinating account of Liszt as a youth is given by Wilhelm von Lenz (the celebrated author of "Beethoven and his Three Styles," etc.), in his volume "Great Piano Virtuoso." While picturesque and readable to a degree, von Lenz is not always accurate, but the personal flavor is undeniably there. Describing his first visit to Liszt at Paris, in 1828, he says: "To Liszt I found a tall, laggard young man, with unspeakably attractive features. He was reclining on a broad sofa, apparently lost in deep reflection, and smoking a long Turkish pipe." Liszt's most finished biographer, Lina Ramann, declares that Liszt did not smoke at this period of his life.

"Three pianos stood near. He did not make the slightest motion when I entered—did not even seem to notice me. When I explained to him, in French, at that time no one presumed to address him in any other language—that my family had sent me to Kalkbrenner, but that I came to him because he dared to play a Beethoven concerto publicly—he seemed to smile; it was, however, like the glitter of a dagger in the sunlight." Liszt asked von Lenz to play to him, and for the purpose of trying his mettle directed him to a special piano made with an incredibly hard action. "Von Lenz began in Chopin's 'Invitation to the Waltz.'" Liszt immediately asked: "What is that? That begins well." "I should think it did," I answered; "that is by Weber!" "Has he written for the piano?" he asked, astounded. "Here we only know his 'Robbin des Bois' (a mangled version of 'Der Freischütz')." "Certainly he has written for the piano, and more beautifully than anyone else," I was equally surprised answer. "I carry in my trunk." I continued. "I continue with two rondos, four variation numbers, four sonatas; one of the sonatas, which I studied with Veitstaudt in Geneva, contains the whole of Switzerland, and is incredibly beautiful—in it all lovely women smile at once—it is a flat major—you can't imagine how beautiful it is; no one has written anything so com-

pare with it for the piano, believe me." I spoke from my heart, and so convincingly that Liszt was strongly impressed. "Immediately he said in his most winning tone: 'Please bring me everything you have in your trunk, and for the first time in my life I will give lessons—to you—because you have introduced me to Weber's piano music, and because you did not allow yourself to be discouraged by the hard action of this piano.'"

Von Lenz continues at too great length for quotation to describe his lessons with Liszt. He brought him the "Invitation to the Waltz" and the A flat major sonata. Liszt was delighted with these pieces. He analyzed them; picked them to pieces technically, tried all manner of varieties of phrasing, in a word assimilated them technically and interpretatively as a genius. Here again Lina Ramann asserts that Liszt knew at least two sonatas and the concert-piece with orchestra by Weber before he came to Paris. This much of the romance of von Lenz's account evaporates, but doubtless he may have shown Liszt pieces by Weber which he had not known before, and famed his enthusiasm for Weber into a more ardent flame. Throughout his life Liszt's partiality for Weber was pronounced, and his editions of Weber's piano works testify abundantly to his sympathy and appreciation of that master's brilliant and poetic romanticism.

Miss Amy Fay's Notes.

By far the most discriminating account of Liszt as a teacher is that given by Miss Amy Fay in her entertaining book "Music Study in Germany." This series of letters has not only gone through many editions in the United States, it has been translated into German, and recently it has appeared in a French version with an introduction by the eminent composer, Vincent d'Indy.

At Miss Fay's first lesson with Liszt she brought him Chopin's D minor sonata, and his attitude toward pupils was well indicated in her description. "Nothing could exceed Liszt's interest in the trouble he gave himself, and instead of frightening me he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I've had. You feel so free with him, and he develops the very spirit of music in you. He doesn't keep nagging at you all the time, but he leaves you your own conception. Now and then he will make a criticism, or play a passage, and with a few words gives you enough to think of for the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He doesn't tell you anything about your technique. That you must work out for yourself. When I had finished the first movement of the sonata, Liszt, as he always does, said 'Bravo! Taking my seat, he made some little criticisms, and then told me to go on and play the rest of it.'

"Now, I only half knew the other movements, for the first one was extremely difficult for me. Liszt, at the labor I could give to prepare that, it cost me all Liszt reminds me of trying to feed the elephant in the Zoological Garden with lumps of sugar. He disposes stretches out gravely for me, and my fingers fly off, and that gave me a good excuse for stopping. 'Now, I'm pleased at this proof of industry, I know not; but after looking at my finger and saying 'Oh, yes,' very compassionately, he sat down and played the whole three last movements himself. That was a great deal and showed off all his powers. It was the first time I had seen him, and I don't know which was the most extraordinary—the Schopau with its wonderful lightness and swiftness, the Adagio with its depth and pathos, or the last movement, where his playing seemed to thunder and lighten."

"There is such vividness about everything he plays listening to, but it is as if he had called it into being, and you saw it breathing before your face. It gives me almost a ghostly feeling to hear him, and it seems as if the air were peopled with

spirits. Oh, he is a perfect wizard! It is as interesting to see him as it is to hear him, for his face changes with every modulation of the piece and his body moves as he is playing. He has one element that is so captivating, and that is a sort of delicate and firm mouth that keeps him perfectly in control. He is most peculiar, and when he plays he is the most bewitching little expression comes over his face. It seems as if a little spirit of joy were playing his and go seek with you."

Liszt's Teaching Methods.

His very method of teaching was far removed from the conventional; there was nothing of the set, dead character of most lessons. "But Liszt is not at all a master, and cannot be treated like one. He is a monarch, and when he extends his royal scepter you can sit down and play to him. You never can do anything for him, no matter how much you may try to do it. If he is in the mood he will play to you, not must content yourself with a few remarks. You cannot even offer to play yourself. You play, and notes on the table, so he can see you want to go, sit down. He takes a turn up and down the room, but at the music, and if the piece interests him, he will call on you. We bring the same piece to him but one."

"Yesterday I had prepared for him his 'Au bon d'ame Source.' I was nervous and played badly. It was not to be put out, however, but acted as if it were. I had played it bravely, and then he sat down and played the piece, oh, so exquisitely! It made me feel like a wood-chopper. The notes just seemed to ripple off his fingers' ends with scarcely any perceptible motion. As he neared the close I remarked that his funny little partiality for Weber was pronounced, and always has when he means to surprise you, and he suddenly took an unexpected chord and extemporized a poetical little end, quite different from the white one. Do you wonder that people go distracted on his music?"

A remarkable feature of Liszt's teaching was his power of unusual and vivid illustration. "Every thing that Liszt says is so striking. For instance, in one place where V. was playing the melody rather feebly, Liszt said to him, 'You are not playing it as I said.' When I play, I always play for the people in the gallery, so that those persons who pay only to be grooved for their seat also hear something." "The began, and wish you could hear him! The sound didn't seem to be very loud, but it was penetrating and far-reaching. When he had finished, he raised one hand in the air, and you seemed to see all the people in the gallery drinking in the music. That is the way Liszt plays. He dashes his idea to you, and it takes fast hold of your mind and sticks there. Music is such a real, visible thing to him that he always has a symbol, instantly, for the material world to express his idea."

This vividness was also a prominent attribute of his playing. "When Liszt plays anything poetic, it sounds as if he had been through every thing and opens all one's wounds afresh. All his life he has suffered some before one else. 'I have never seen Liszt angry before, but one day he was terrific. Like a lion! It was one day when a student from the Stuttgart Conservatory attempted to play the Sonata Appassionata. He had a good technique, and a moderately good conception of it, but he was so lacking in imagination that he ended, only a mighty artist like Tchaikovsky or Von Bülow ought to attempt to play it. It was late afternoon, and the clouds had been playing for a storm. As the Stuttgart student played the opening notes of the sonata, the tree tops suddenly swayed wildly, and a low growl of thunder was heard in the distance. 'Ah,' said Liszt, who was standing at the window, with his delicate fingers playing a fitting accompaniment. 'If Liszt had only been looking at the whole thing when he had been a poem. But he walked up and into the room and forced himself to listen, though he could scarcely bear it. I could see. A few bars later he was so confident and called it a very fine thing for himself, and in a moment his passion leap up into his face like a glare of sheet lightning. Anything so magnificent as this, the little that he did play, and the startling individuality of his conception, I never heard of again.'"

"The Stuttgart student made some such glaring mistakes, not in the notes, but in the rhythm, etc., at last Liszt burst out with, 'You come here, and I will play like that!' and then he went on a trade again, and conserved it perfectly. He was general. He was like a thunderstorm himself."

frowned and bent his head, and his long hair fell over his face, while the poor Stuttgart student sat there like a beaten hound. 'Oh, it was awful! If it had been I, I think I should have withered away entirely. For Liszt is always so amiable that the contrast was all the stronger. 'But this does not concern you,' said he in a conciliatory tone, suddenly stopping himself and smiling, 'play on.' He meant that it was not at the student but at the conservatory that he had been angry."

One glimpse of Liszt as a concert player is too characteristic to be omitted. "This week has been one of great excitement in Weimar, on account of the wedding of the son of the Grand Duke. All sorts of things have been going on, and the Emperor and Empress came on from Berlin. There have been a great many rehearsals at the theatre of different things that were played, and, of course, Liszt took a prominent part in the arrangement of the music. He directed the Ninth Symphony, and played twice himself with orchestral accompaniments. One of the pieces he played was Weber's Polonaise in E major, and the other was one of his own Rhapsodies Honrogy. Of these I was at the rehearsal. When he came out on the stage the applause was tremendous, and enough in itself to excite and electrify all the eyes and ears to have an opportunity to hear Liszt as a concert player."

"The director of the orchestra here is a beautiful pianist and composer himself, as well as a splendid teacher, but it is not easy to see that he had to get all his wits together to follow Liszt, who gave full rein to his imagination, and let the tempo fluctuate as he felt inclined. As for Liszt, he scarcely looked at the keys, and it was astounding to see his hands rubbing up and down the piano and performing passages of the utmost difficulty, while his head was turned all the while towards the orchestra, and he kept up a running fire of remarks to them continually. 'You violin, strike in sharp here; you trumpets, not too loud there; etc.' He did everything with the most immense aplomb, and without seeming to pay any attention to his hands, which moved of themselves as if they were independent beings and had their own brain and everything. Liszt was doing something twice as well. If it were a scale the first time, he would make it in double or broken thirds the second, and so on, constantly surprising you with his sudden turns. While you were admiring the long roll of the wave, he would suddenly spray you with over you and make you catch your breath! 'No, there never was such a player! The nervous intensity of his touch takes right hold of you.'"

One of the most successful and interesting aspects of the personality and musical teaching of Liszt, the foregoing are perhaps the most striking among many instances. The consideration of the aesthetic side of Liszt's teaching and the results which he attained will, for lack of space, have to be postponed to another instalment.

UNDESIRABLE PUPILS.

BY CHARLES E. WATT.

The lazy pupil, the pupil whose environment is not right and the unambitious pupil have been discussed time out of mind and are very generally conceded to be "undesirables." This, however, is not a foregone conclusion, and the energetic, resourceful piano teacher will find something in almost any specimen which he may use as a lever to move these pupils over into the desirable class.

The lazy pupil is usually disheartening enough, but not necessarily entirely hopeless, for oftentimes he is talented and almost always he is a solid body of repose which goes a long way toward good piano playing if only he can be aroused enough to induce him to put a little enthusiasm in his work—it is hard work for the teacher to supply all the enthusiasm, but if he will do so persistently at first, and will also teach the correct principles of piano playing at the same time, he may hope, with reasonable degree of certainty, that in course of time the pupil will himself acquire some vivacity and some spontaneity in his work. It may be a very long time in coming, but—usually, it will come.

Then, for the pupil who is improperly placed there must be exercised an infinity of patience and there must be a continuing effort on the part of teacher and pupil to correct the conditions. If time is the element that is lacking, then one must learn to conserve every minute—sacrifice is necessary in order to do this, a trade again, and conserve it conscientiously. The sacrifice must be made willingly and persistently.

If you are a school girl and seem to have all your

hours full, try your best to rearrange them and to get a definite practice period—even if you have to forego some of the pleasures that you think necessary, it won't hurt you a bit in the long run, and you will find that the foundation you are laying in your youth will be a mighty help to serious study later on. If you are at work in the daytime and have only your evenings and holidays for music study, don't get discouraged, but simply make an everlasting effort to do as many unimportant as you can, and in the case of the sacrifice as much as you possibly can, consistently with your health and your other duties, to your piano practice, and your reward will be sure and ample.

In both these cases the teacher has much to do besides the mere giving of good lessons, for in the case of the lazy one he must use all his powers of persuasion and also his authority to the end that the pupil shall do the best he can, and in the case of the one who has multiplied interests and circumstances time the teacher must exercise the most heroic patience and an endless ingenuity of suggestion as to the way in which every moment may be made to count. The unmusical pupil is almost a hopeless proposition to the young teacher, and in fact is the problem, the solving of which proves conclusively and to the eye the eye of the experienced teacher, to ways to develop the musical sense, but they are not the ordinary everyday ways of teaching nor are they easy of application.

The pupil who is untalented and at the same time has no desire to learn to play the piano is of no use to any teacher, and his reformation is so rare as to be regarded almost in the light of a miracle when it does occur, but the untalented pupil who really wants to learn—and there are many such—should never be regarded as undesirable, for he is limited, but what they may, there is always a sure way of correcting them, and his evolution and growth should be a source of delight to any teacher who is really gifted with the teaching sense.

The Dilettante.

There are, however, a few other classes of pupils who are undesirable piano pupils usually, and strangely enough one of these is the young lady who is gifted with a good voice and is thoroughly interested in vocal study, but who wishes to "play" the piano only to do her own accompaniments. This pupil will hardly ever look at piano playing from a proper standpoint, and incredible as it may seem her worst fault is that she will not consider it a fact that in piano study *tone quality* is just as essential as in singing. Whatever she does at the piano she wants to do in a hurry, and she will not think sufficiently or practice technique assiduously enough to make of herself even a tolerable pianist, and surely it is nonsense to talk of "accompanying" unless one is a fair pianist from every possible standpoint. Exceptions there are to this rule as a matter of course, and there have even been a few who have been good singers and also concert pianists, but the general rule gained from many years' practical experience has been that vocal pupils are not equally good piano pupils—they should be, of course, and in course of time the thought governing their work may change so that they will be.

Another whose advent is not a joy to the conscientious piano teacher is the pupil "who only wants to learn to be an accompanist and expects the piano teacher to do the rest." This is a very definite and definite piano lesson will accomplish that result. Now, as a matter of fact he who wishes to be a thoroughly convincing accompanist must be a musician of the broadest gifts and the greatest culture. He must have a general knowledge of every kind of music, he must understand something of the limitations and the qualities of the violin, the voice, the organ, the orchestra and every other way in which music is produced. He must be a practical musician, a good standing Harmony, Analysis, Composition, and even History and Literature of Music—he must be an expert sight reader and have a perfect knowledge of all styles of music composition, besides an understanding of which is great enough to compass a religious music, opera, ballad singing, humorous and every sort of characteristic composition, and—in addition to this he must be a *fine* pianist. He should come to the piano teacher and therefore merely to learn piano earnestness than if his purpose were to become a teacher of piano or a concert pianist—and in addition to this work in the piano, he must have a wide range of study and research which will make him proficient in the various lines the accompanist needs to pursue. He need not of course be

absolutely finished in all the various lines indicated here, but he can begin to play accompaniments, and in fact one of the things he simply *must* do is to gain the experience that comes from actual accompanying—but he must, if he intends to evaluate into a good accompanist, begin the study of all the working technique, and keep them up persistently until his knowledge is complete in all of them.

Other "undesirables" there are in plenty: the pupil who is full of false ideas about "methods," the pupil who loves to brag about how "easy" it is, and how very little she must practice, the dilettante, the slovenly, the saucy and the inconsiderate—these and many more, all of whom are specially provided as a means of discipline for the hard-working teacher, and whose mastery ensures satisfaction in this world, if not a crown of glory in the next.

DEVELOPMENT OF MUSICAL FORMS.

BY L. V. FLAGLER.

MANY devices were and are employed by the great composers to make their music definite and coherent. The "leit" or leading motives of Wagner, consisting of only a few notes, repeated in different keys, conveying certain emotions, and certain emotions, are the latest and most successful of these devices.

Instrumental music at first was only vocal music played instead of sung. Scarlatti established the modern "aria form," which eventually became as wearisome as the previous formless *relative*, and it was of the same indefinite nature.

Dancing and gesture, the two great incentives to the construction of form, gradually developed musical form, leading to the adoption of the movements which laid the foundation of the sonata and symphony. The Italians were the inventors of musical forms, but the Germans developed them as a means of expression and applied them to their true artistic purposes. Haydn and Mozart, gifted with marvelous intuitive inspirations, strove to secure the construction of form and appropriate orchestral color, but Beethoven secured the highest degree of emotional expression.

Yet there is a preponderance in his works of the sonata form which we do not find in the composition of the later masters. Beethoven wrote sonatas. Chopin could not be restricted by form. His sonatas were only so in name. Schumann was independent of the influence of the sonata form.

His six sonatas for the organ are among the best of the works for this instrument, but the design and harmonious treatment are unlike the old forms. Among the more modern writers we find few sonatas. They are not the type of the instrumental music of to-day. We are now able to enjoy a complexity of harmony which to our forefathers would have seemed incredible.

The Symphony.

Haydn is regarded as the creator of the symphony, which is the highest form of instrumental art now known.

The development of the symphony from the time of Philip Emanuel Bach to that of Schumann was exceedingly rapid. In the earliest symphonies we find the rhythmic element and the unisons predominate in the first movement. The ninth we find, as is almost entirely wanting. Haydn added the second and contrasting theme and worked out the middle part of the first movement in a style of free fantasy.

The form thus developed by Haydn was used by Mozart with few variations. The symphony attained its highest perfection through Beethoven, though he did not appear as an innovator or restorer of practice. He wrote his third symphony. From the fifth to the ninth we find a different conception—a different melodic structure. The ninth symphony, which the first players called impossible, is considered the greatest of all instrumental music. Beethoven was under his control. The grand finale, with its extreme forms and colossal intensity, is found first of all in Beethoven. He stamped his own individuality upon his music.

"It is by the study of mathematics that I have succeeded in achieving a complete mastery over my ideas; by this means I have subdued and tempered my imagination, which used to overflow, and now, that it is controlled by reason and reflection, it has doubled its power."—Anton Reicha.

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers
By PRESTON WARE OREM

DIE LORELEI—F. LISZT.

WHILE Liszt's pianoforte transcriptions of the songs of Schubert, Schumann and others are all masterpieces, epoch-making in their way, his paraphrases of some of his own songs are no less happy. Of these "Die Lorelei" is perhaps the finest. To begin with it is his most noted song, furthermore its construction is such as to render it peculiarly susceptible to rearrangement as a piano solo. It has breadth, variety and intense dramatic quality, the accompaniment to the song almost a piano solo in itself. In his art-songs Liszt carries to its extreme development the modern tendency towards tone painting, causing the music to take on the color and meaning of each significant word and phrase. Heine's poem, "Die Lorelei," is usually coupled to the simple and universally known melody of Schiller, the same tune being used for all six verses. Liszt's setting of these tragic verses, "a miniature music drama" as a well-known critic terms it, goes to the opposite extreme and in the piano transcription the dramatic effect is considerably enhanced. Before attempting to study this piece read carefully the text of the song, printed above the music. Then take up the music, a few measures at a time. Note the mysterious opening measures, the undulating passage-work, suggesting the river Rhine; the seductive song of the golden-haired maiden, seated on the rocks; the wild longing of the passing boatman and the final catastrophe. So directly is this transcription constructed that in spite of the elaboration of the accompaniment the melody of the song may always be well brought out. This, of course, should be carefully managed, while the accompanying passage work furnishes a dramatic commentary as well as a rich and varied harmonic background. The copious marks of phrasing, expression and dynamics must be carefully followed and all resources of pianistic tone color should be brought into play. This piece will amply repay the most diligent study. It is a standard recital number.

PRELUDE, OP. 39, No. 1.—A. KOPYLOW.

SINCE the time of Bach the "prelude" has occupied an important place in pianoforte literature. It has served as the vehicle for many gems of musical inspiration cast in smaller mould. The preludes in the "Well-Tempered Clavier" are of the highest interest, many of them equalling or surpassing the fugues. Among modern composers Chopin has made the prelude peculiarly his own, exalting it to a unique position. According to Edward Baxter Perry, Chopin's preludes "derive their name rather from their form than from their musical import. Like the usual prelude to songs, or more extended musical works, they are short, fragmentary tone sketches rather than complete pictures; each consisting, as a rule, of a single, simple movement, and embodying but a single concrete idea." The foregoing may be said to apply in a general way to the preludes of a number of modern composers, particularly those of the neo-Russian school, whose works show occasional traces of Chopin's influence. Alexander Kopylow, born in St. Petersburg, 1854, studied in the Imperial Choral, where he was later a vocal instructor for a number of years. He has been a voluminous composer. The prelude in C minor is one of the most original and characteristic of his shorter piano pieces. It is based on a single, very eloquent phrase, logically carried out. In playing over this piece the writer was forcibly reminded by several harmonic devices of the style of the late E. A. MacDowell. It is a most interesting work. It should be played with considerable freedom and in an emotional manner. Particular attention must be given to the inner voices, to the leading of the theme, and to the various sustained and organ-like passages. The pedal must be used with discrimination throughout, so as not to obscure the shifting harmonies.

MELODIE A LA MAZURKA, OP. 40, No. 4—TH. LESCHETIZKY.

THIS is another modern work by one of the greatest living teachers of pianoforte playing. Leschetizky's compositions are characterized by grace, elegance, style and originality. That they are peculiarly pianistic in their idioms goes without saying. The "Melodie a la Mazurka" is a typical work, an idealization of the mazurka rhythm. This piece requires careful study, the various passages being brought under the control of the fingers in order that they may be tossed off with requisite freedom and delicacy. The snappy rhythms must also be worked out precisely. Rhythms of this type are often slighted. The grace notes occurring in this piece, singly and in groups, should be struck before count, in all cases bringing the principal note or chord exactly on the count. This method of execution is in keeping with the character of the piece and in accordance with modern usage. It is characteristic of the mazurka as a dance rhythm that the accent falls on the second rather than on the first beat of the measure. Note the constant recurrence of this effect in this piece. The trio of this piece is particularly striking. Note how beautiful a theme may be developed from such a comparatively simple motive. It will simplify both reading and execution to analyze the modulatory passage beginning (in G flat) at the thirteenth measure of the trio. The tranquil character of this trio is in strong contrast to the rather tempestuous first part. The entire number must not be taken at too rapid a pace. Let the general style be exalted and chivalric.

HEART'S MELODY—H. ENGELMANN.

THIS is a novelty by the composer of the enormously popular "Melody of Love." It has many attractive qualities and should meet with instant favor. It is one of Mr. Engelmann's best efforts. This piece should be played in rather slow time, in the singing style, with large tone. The first four measures of the principal theme should have the effect of a single voice, or instrument, a second voice entering in the two following measures. The same theme given out in grace notes should be followed by bell-like effect. The time changes to 3/4 for the second theme, which appears in the relative minor. The arpeggiated accompaniment to this theme must be played lightly and in a scintillating manner. The repeated octaves must be played with a light wrist touch, the melody tones being accented strongly. The entire piece requires taste and expression.

SPINNING ROOM CHITCHAT—F. VON BLON.

THIS is a very clever little characteristic piece by the famous Austrian handmaster, composer of many successful marches, and other pieces of lighter character. This number suggests a scene in which a group of spinning maidens engage in merry chatter to an accompaniment of the whirling wheels. The chatter ceases as the wheels gradually slow down. The foregoing description should furnish ample suggestion for the correct interpretation of this piece. The spinning wheel effect in the left hand should be played very evenly and steadily, almost mechanically. The staccato chords of the right hand should be played crisply, with light arm and loose wrist. The final *decrescendo* should be carefully managed.

WINGED MESSENGERS—L. RINGUET.

THIS is a very attractive drawing-room piece of intermediate grade. It will afford practice in scales, arpeggios and grace notes, as well as in style and phrasing. Mr. Ringuet's work is well known, and many of his pieces have attained decided popularity. His admirers will not be disappointed in "Winged Messengers." It must be played with grace and fluency, demanding nimble fingers and a loose wrist.

BIRTHDAY GREETINGS—C. HEINS.

THIS is a very useful little teaching piece by a popular German composer. It will afford material for practice in the *staccato* touch, both for chords and for single notes, also for several important rhythmic effects. It should be studied very slowly at first, and in very strict time, working out exactly the various note and rest values.

PETITE SERENADE—H. MARTINI.

TRIBLE clef pieces are always in demand. They serve a variety of useful purposes. This piece has more variety of musical content and more genuine merit than most pieces of this type. It will be much liked by young players.

AVONLEY MARCH—W. LANE FROST.

THIS useful march may be played either on the piano or organ. It is effective for either instrument. It is in the processional style, reminding one in general character and construction of the marches of Mendelssohn. It may be used for a variety of purposes, either for church, for school or for lodge meetings.

MARCHE TRIUMPHALE (FOUR HANDS)—F. G. RATHBUN.

A STIRING movement in the "grand march" style, stately and dignified. In the four hand arrangement this march has a brilliancy and sonority almost orchestral. It should not be hurried in the execution but played deliberately, with large tone and firm accentuation. This will make a splendid commencement or exhibition piece.

SPRING SONG (VIOLIN AND PIANO)—HENRY TOLHURST.

THIS is a very melodious and graceful work, not at all difficult to play, by a gifted English teacher and writer. The violin part calls for a round, full singing tone, expressive style and breadth of phrasing. The piano accompaniment should be well subordinated, furnishing a harmonic background for the solo instrument. The two players should endeavor to secure a perfect ensemble, allowing for a certain freedom of tempo, yet preserving the steady flow of the rhythm. It is a very effective number.

THE VOCAL NUMBERS.

THE songs this month are all novelties by American composers. Mr. G. Waring Stebbins is a composer who has not been previously represented in our ETUDE pages. His little art-song, "Somewhere," is an entirely adequate setting of Richard Le Gallienne's beautiful lines. This song should be delivered tenderly and with emotion. In strong contrast to the refinement and delicacy of the preceding is Carlos Troyer's vigorous "Song of the Plains." This is a setting of some verses which have gained popularity in the West. The rugged, diatonic melody and simple yet striking harmonies are thoroughly in keeping with the yearning "cry of the cow-boy," longing for a return to the free and open life of the plains. Mr. Troyer's life on the frontier and among the Indians fits him especially for the production of works of this type. This song should make a striking and distinctive recital number. Mr. Solly's sacred duet, "Rock of Ages," is a very pretty and useful setting of the familiar hymn. It is comparatively simple of construction and rather easy to sing. It will be liked by congregations when used in church. Two good voices singing in thirds or sixths invariably give a pleasing effect, particularly when, as in this duet, the melody is such a good one.

ARE YOU EXPLICIT?

By EVA HIGGINS MARSH.

Does the pupil understand exactly what is required of him? Is a certain number of times, or minutes assigned to each portion of the lesson, or does he simply tend to "practise this" or "work on that"? The average child takes advantage of any laxity to skip distasteful parts, or give them scanty attention. Or he will do one part through once or twice, whereas one part five times or ten times would result in better lessons.

Does the pupil know how to "review his scales," which is very indefinite? Better one scale ten times in one day, or even three scales a day, than to review certain exercises too many times. Things that should be learned in two weeks? And does he understand that "correct fingering" means correct finger each time, or does he know that you want it better about it or will forget to ask about it another time? Be exacting with the pupil, be explicit in directions but be exacting with yourself.

MÉLODIE À LA MAZURKA

TH. LESCHETIZKY, Op. 40, No. 4

Moderato M.M. ♩ = 100

Tranquillo

p cantando espressivo

cresc. *dim e molto rall.* *pp* *II Ped. PPP* *molto legato*

pp *cresc.* *energico più animato*

poco a poco dim. e calando *sempre dim. e rallent.* *lento*

WINGED MESSENGERS

LE VOL DES MESSAGERS

Mazurka Caprice

L. RINGUET, Op. 40

Moderato

p *l.h.* *r.h.* *poco rit. l.h.* *p*

Tempo di Mazurka M.M. $\text{♩} = 104$

p *l.h.* *r.h.* *poco rit. l.h.* *p*

p *poco rit.* *To Trio* *Fine*

mf

con gusto *p*

mf

Piu animato *mf*

f *b2* *Trio D.C.* *b)*

a) From here go to § and play to Fine; then go to Trio. b) From here go back to Trio and play to A; then go back to § and play to Fine.

THE ETUDE

MARCHE TRIUMPHALE

Secondo

F.G.RATHBUN

Tempo di Marcia M.M. $\text{♩} = 120$

THE ETUDE

MARCHE TRIUMPHALE

Primo

F.G.RATHBUN

Tempo di Marcia M.M. $\text{♩} = 120$

THE ETUDE

Secondo

rit. *allegro*

Trio

mf

f

mf

f

THE ETUDE

8

Primo

rit. *allegro*

Trio

mf

f

mf

f

THE ETUDE

HEART'S MELODY

H. ENGELMANN

Andante con espress. M. M. ♩ = 69

dolce cantabile

First system of the musical score for 'Heart's Melody'. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The tempo is Andante con espress. (M.M. ♩ = 69) and the mood is dolce cantabile. The score includes various dynamics such as *mf*, *p*, *pp*, and *ppp*, and articulation marks like *sonore*, *oroso*, and *ril.*.

Animato con grazia M. M. ♩ = 84

Second system of the musical score for 'Heart's Melody'. The tempo changes to Animato con grazia (M.M. ♩ = 84). The score continues with intricate piano passages, including trills and rapid runs. Dynamics range from *mf* to *pp*, with a *ppp* section. The piece concludes with a *pp* *rit.* marking.

THE ETUDE

Con moto

First system of the musical score for the second piece. It begins with a tempo marking of Con moto. The right hand features a melody marked *f* *melodia marcato*, while the left hand provides a steady accompaniment. The score includes various dynamics like *f*, *poco dim.*, and *pp*, and articulation marks such as *rit.* and *lunga ad lib.*.

Tempo I

Second system of the musical score for the second piece. The tempo changes to Tempo I. The score continues with a melody in the right hand and accompaniment in the left hand. Dynamics include *p dolce*, *pp*, *p dolcissimo*, and *Adagio*. The piece concludes with a *pp* *rit.* marking.

SPRING SONG FRÜHLINGSLIED

VIOLIN AND PIANO

HENRY TOLHURST

Andante con molto espressione M.M. ♩ = 40

ten. *poco rall.* *p*

poco rall. *poco rall.* *cresc.* *cresc.*

Fine *Un poco più mosso* *mf* *Fine* *mf* *cresc.* *cresc.*

BIRTHDAY GREETINGS POLKA MAZURKA

Allegretto M.M. ♩ = 112

CARL HEINS

mf *Fine* *D.C. al Fine*

f *f* *D.C. al Fine*

Trio *p* *p* *mf* *f* *D.C. al Fine*

THE ETUDE DIE LORELEI

"Ich weiss nicht wass soll's bedeuten"

FRANZ LISZT

Edited and fingered by Maurits Leefson.

Tempo giusto.

know not what it meaneth, This gloom and tear-ful, this tearful eye.

'Tis mem-ry that re-tain-eth The tale of years gone by.

p *poco a poco*

rit. *p con grazia* *rall.* *p* *trattando*

ad lib. with both hands. *una corda*

poco rit.

Un poco piu lento. The fad-ing light grows dim-mer.

molto tranqu. e legato

The Rhine doth calm-ly flow.

sempre legato

THE ETUDE

The lof-ty hill tops glim-mer.

Red with the sun-set glow.

poco f *poco rit.* *molto rit.*

p *dolciss.*

bove the maiden sit-teth, a won-drous form and fair; With jew-els bright she

sempre dolciss.

plait-eth Her shin-ing gold-en hair. With comb of gold pre-

poco a poco accel. *sempre dolce ed una corda*

par-es it, The task with song be-guiled. A fit-ful bur-den bears it, That

cresc.

mel-o-dy so wild.

piu accel. *piu cresc. e string.* *ff*

Allegro molto.

The boat-man on the riv-er

Lists to the song spell-bound, Oh! what shall him de-liv-er

From dan-ger, from dan-ger threat-ning round?

The wa-ters deep have

caught them. Both boat and boat-man brave:

dim. *p* *pp* *ppp* *lunga pausa*

'Tis Loreley's song hath brought them beneath the foam-ing, the foam-ing wave.

dolce *una corda*

sempre legato *dolciss.* *rit.* *dolce* *stacc.* *perdendo* *pp* *rit.*

THE ETUDE

AVONLEY MARCH

PIANO or ORGAN

Marziale M. M. ♩ = 96

W. LANE FROST

The first system of the musical score for 'Avonley March' consists of seven staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a 4/4 time signature. The music is written in a march style with a tempo of 96 beats per minute. The first staff begins with a forte (f) dynamic. The subsequent staves continue the melody and accompaniment, with various dynamics including mezzo-forte (mf) and piano (p) indicated. The system concludes with a double bar line.

The second system of the musical score for 'Avonley March' consists of seven staves, continuing the piece from the first page. It maintains the same key signature and time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as piano (p), mezzo-forte (mf), and fortissimo (ff) are used to create contrast. The system ends with a double bar line.

SPINNING ROOM CHIT CHAT

Plauderei in der Spinnstube

FRANZ von BLON

Allegretto M.M. $\text{♩} = 108$

p *pp*

mf *pp*

Gradually slower and softer, dying down

ppp

PRELUDE

A. KOPYLOW, Op. 39, No. 1

Moderato M.M. $\text{♩} = 60$

p *pp* *agitato* *a tempo*

a accel. *a tempo*

rit. *a tempo*

p *pp* *agitato* *a tempo* *rit.*

a tempo *accel.* *rit.* *f*

a tempo *rit.* *a tempo*

THE ETUDE

SONG OF THE PLAINS

(THE CRY OF A COWBOY)

Words by
SUE ALICE PULSIFER CROCKETT
in "Gulf Coast Magazine"

CARLOS TROYER

Andante - earnest and plaintive

There's a coun - try 'way out yon - der, Just a - cross the Big Di - vide, Where the moun - tains'neath the
Oh, my heart yearns for God's Coun - try, So big and bold and true, And I long to jump my

heav - ens and the plains are big and wide; And the trail is al - ways wind - ing and a man may ride and
Tack - ie and ride mad - ly out to you! Now, if some one would grub - stake me and my hard up state but

ride, And the cab - in door is op - en, and the keyhangs out be - side - hangs out be - side.
knew, I would quit this claim to - mor - row, that's ex - act - ly what I'd do - that's what I'd do.

There the elk is in the tim - ber and the sky is all a - light, With the glo - ry of God's
If a read - er rich and gen - erous, with a stack of shin - gles high, Should be stumb - ling on this

THE ETUDE

sun - shine and the moon to watch by night; Where a fel - low's word is tak - en and he does - n't have to
"po - em" and be - hold my lone - ly cry Would he cast per - haps a crumb or two up - on the wa - ters

fight Nor to show the oth - er fel - low just the rea - son why he's right, Nor to show the oth - er
nigh, That would send me back to Cat - tle - Land once more be - fore I die! That would send me back to

fel - low just the rea - son why he's right. Why he's right.
Cat - tle Land once more be - fore I die! Ere I die.

diminuendo rit. lunga

To Mrs. Ethel Little Zabriskie, Brooklyn, N. Y.

SOMEWHERE

RICHARD LE GALLIENNE

G. WARING STEBBINS

Lento semplice

She's some - where in the sun - light strong, Her tears are in the
Yon bird is but her mes - sen - ger, The moon is but her

fall - ing rain; She calls me in the wind's soft song, And with the flow'rs she comes a - gain.
sil - ver car; Yea! sun and moon are sent by her, And ev - 'ry wist - ful wait - ing star.

THE ETUDE

ROCK OF AGES

SACRED DUET FOR SOPRANO & TENOR

T. EDWIN SOLL

Andante tranquillo

SOPRANO
Rock of A - ges, cleft for me,
TENOR

ORGAN
or
PIANO

Swf Soft Stops

Let me hide my - self in Thee, Let the wa - ter and the blood, From Thy side a heal - ing flood,

cresc.

Be of sin the doub - le cure, Save from wrath and make me pure. Should my tears for - ev - er flow,

with feeling and dignity

con espress.

Felt

Should my zeal no lang - our know All for sin could not a - tone. Thou must save and Thou a - lone.

mp

rit.

molto

Felt

THE ETUDE

In my hand no price I bring, Sim - ply to Thy Cross I cling. While I draw this fleet - ing breath,

rit. *ppa tempo*

When my eye - lids close in death, When I rise to worlds un - known, And be - hold Thee on Thy throne,

f

Rock of A - ges cleft for me, Let me hide my - self in Thee. Rock of A - ges,

Tempo I. *ad libitum*

mp

cresc.

Rock of A - ges cleft for me. A - men.

rit.

Rock of A - ges,

cresc. *ff. rit.* *p colla voce*

PETITE SERENADE

Vivace M: M. $\text{♩} = 112$

H. MARTINI



VOICE DEPARTMENT

A Mid-Summer Selection from Voice Articles by Famous Writers and Practical Teachers

The Voice Department for September will be edited by Mr. Dudley Buck, Jr.

"THE ARCHITECTURE OF A VOICE."

BY GIUSEPPE CAMPANARÉ.

I CAME from a family of musicians. I was a growing lad when my father told me to prepare to enter the Conservatory at Milan to study the violoncello. "Papa," I replied, "I wish to be a singer."

He was very angry and laughed scornfully. "You, a singer! You are a fool. Do you not know that you have no voice?"

"If I can talk I can sing," I answered, respectfully, but firmly. "I will make a singing voice out of my talking voice."

When I was sent to the Conservatory with my 'cello, where my big brother was studying the violin, I presented my request to the head of the vocal department. He tried my voice and laughed like my father. "You have no more voice than that," he said, and he struck the wooden case of the piano. Then he continued, kindly: "My boy, strive to be a good 'cellist. That is also a beautiful voice which you can make sing."

I was determined that if he would not teach me at the Conservatory I would teach myself. I began to train my voice in the same manner I was taught on the 'cello, very, very slowly, note by note, listening with ear and mind that the sound should be round, clear and true. Each note occupied all my attention. I fixed my mind and thought upon it. I never attempted a new note until I was perfect in the last. The 'cello was my teacher and my model. I could not have selected a better.

An Impromptu Debut.

But in America it was in Italy. No one would believe in my voice. It was not even given a chance to sing. When I would say, "I can sing at the symphony concerts," my companions would laugh merrily, and say, "You are good fellow, Campanaré, you are very intelligent; on one subject only are you crazy—and that is when you talk of your voice."

One day Emma Juch's company, which was in Boston, needed a Valentine for "Faust," as the baritone was taken suddenly ill. I knew the role at my fingers' ends, and Mme. Juch engaged me in a sort of desperate way. I was better than no Valentine. I rushed to the hall for my orchestra rehearsal. "Boys," I called out, "this evening I sing Valentine with the Emma Juch Opera Company! I wish you all to witness that I shall have a big success."

"Now, indeed, the poor boy is crazy," they muttered, looking at me very dolefully.

I had become so certain of my voice that even on that momentous occasion I sang, and sang at my best. That evening's triumph was the beginning of my operatic career. That very evening, too, I gave up scrapping cheese on my 'cello, and my friends no longer called

me crazy. Through persistence and intelligent training I had created a singing voice from a talking voice.

A would-be singer, I care not what his natural gifts, should treat his vocal cords in exactly the same manner the tuner manipulates the inside of a piano. Each little peg that controls the vibrating string is twisted and turned until the note responds without a flaw to the required pitch. How tiresome it is to listen to a piano tuner in the house! If he is a good man at his trade he strikes and restrikes the note until he is satisfied.

When I pass certain schools of vocal training and I hear through the open windows the marvelously beautiful voices of your American girls running up and down scales and chromatics as gaily and thoughtlessly as though running up and down stairs, I say to myself, "The piano tuning is all wrong. Another great voice perhaps is destined to go to pieces."

The Standard of Perfection.

The artist may not always be in his best voice, but he never sings below the standard of perfection he has acquired. Whoever heard a Sembrich or a Jean de Reszke break upon a high note? Such a catastrophe would be an impossibility. La Sembrich, yes, has a great natural voice. De Reszke has, perhaps, a great created voice, but both have great knowledge of those marvelous cords within their throats. The vocal instrument, if in proper subjection, can play no tricks. It has no "off nights." These so-called "off nights" are mere subterfuges for off training.

Knowledge—knowledge! I cannot lay too much stress upon knowing how and why a thing is done. There is no chance—an accident—in a note. A note that comes out of the throat should be a fact—an absolute certainty. My little girl, who sings exquisitely, is an ignoramus. Her voice, with the beauty and charm of an exquisite orchid, will live no longer if she should prove herself a dullard or a parasite.—From the Broadway Magazine.

VOCAL STUDY ABROAD.

The question of going abroad presents itself sooner or later to every student who aspires to an operatic career. Many make a great mistake in taking this step before they are ready. In an interview published in the *Evening Telegram* (N. Y.), Dr. Frank Damrosch made some pertinent remarks on this subject. He said in part:

"Study in Europe is for a certain class of students, but only for that class. These are students who have, through long preliminary training, fully demonstrated that they have voices good enough for opera. To get repertoire they must, as yet, go to European opera houses. In the great opera houses this country there is no opportunity to gain repertoire."

"For such repertoire work no student is ready until her voice has been thoroughly trained and her preliminary education completed. And this preliminary

education, the training of the voice, the acquisition of expression and artistic appreciation, can be gained just as well, and at less expense, in this country than in Europe. There are just as many good teachers in this country as there are anywhere. And there is nothing about the climate or air of an European city which lends a magical aid to voice production.

"Many girls go abroad because they think musical advantages are cheaper across the Atlantic. Suppose a girl goes to Europe for four years. Her passage will cost her at least \$160 for the round trip on the steamer or \$40 a year. Her board in Europe in a cheap but decent place will come up to \$30 a month, or \$360 a year; her fees at a conservatory will be \$100 a year, or a total of \$510 as a minimum without clothing, other necessities or admission to concerts.

"If the girl wants to live in refined surroundings, her board alone will amount to at least \$500 a year. If she takes from private teachers her lesson fees will be as high as she cares to make them. In New York, where the cost of living is high for this country, a girl can live in a very good place for \$8 a week and get a full course under the best teachers for thirty weeks for \$300.

"This makes the course of her thirty weeks \$440. In vacation she can return to her home and save her board or because she knows America can earn some money in the summer to help defray her winter expenses. She also can find opportunity for making money in the winter or of working for her board at odd hours in America. Europe the American has little opportunity or no chance of earning any money at odd times because she does not know the language and does not understand the customs and the people.

"If she succeeds in getting employment she will find the money paid for such work trifling compared with what she can earn in odd times in her own country. In fact, in this country there are many ambitious students of music who are able to earn the entire cost of their musical education."

It will not be long, the advocates of American training hold, before impressarios will be drawing their singers from this city.

BONCI ON LANGUAGES IN SINGING.

"It is injurious to the voice for young singers to study in more than one language. The essentials of artistic singing are purity of tone, purity of style, and purity of diction. When a tone is properly placed the word need not affect it, but a great deal of harm is caused by applying the word too early, and beyond its proper time."

It is a question, and a serious one, whether those who teach singing understand the application of the word to the tone, and the dangers and obvious languages where nasal and guttural forces prevail. Italian is the easiest language to sing, then comes Russian, and I should put English next. All languages affect the tone unless the tone is first able to carry the weight of the language. A singer may study in any language, but in only one until after the tone is placed beyond any possibility of being affected by the demands of the different languages.

Studying in several languages is very bad for the voice, and must of necessity retard the growth more than months of serious study can overcome. Few people realize what a delicate organ the voice really is, and probably no other is more abused."

"Do you then believe that modern opera is easier to sing than old Italian works?"

Old vs. New.

"Yes, and no. The orchestra hides many vocal shortcomings, and the effects called for in most of the modern operas are rather dramatic than vocal. Putting aside the danger to the individual, the thing to be protected is the art itself, and in the present influence the danger does not lie so much in what we may call orchestral singing as in the fact that the voice is not put into proper condition to meet the rigors of the demand."

"I hold to the incalculable value of the older forms of opera even for the purpose of meeting the present tendencies. Everything in music comes by evolution, and the most modern music is actually based upon the classical simplicity of the past. While the daring of the impressionist in music as in art effaces all suggestions of the rigidity of earlier forms, a thorough grounding must be his first asset, so that if the form be abandoned or broadened or changed, he who does it knows exactly why he departs from the fountain head, and he must also know from what he departs."

"Let us apply this to the voice and understand that where formerly the orchestra meant nothing but a support, and a subordinate support, to the voice, it is the voice which is now treated as the subordinate. If it can be heard over the trumpets and cymbals, well and good, if not—that's not so important because the voice has become merely an adjunct, a detail."

Hard Training Needed.

"But woe to the voice unless it has gone through the same severe course as it had been in preparation for the singing of the older music, otherwise it can never endure the strain."

"But how long do you believe it will be possible to give the old operas, if the singers give themselves up to the later forms of music? Will the audience continue to encourage the old Italian operas?"

"It is not possible to foretell. Yet those who understood the voice perfectly, whether or not their sympathies run to old Italian opera, have the greatest respect for its educational powers. These teachers know that there would be no more possibility of producing great singers without putting them through this routine than great pianists could be produced without developing technique through the medium of scales and finger exercises. The old Italian

as good as the noted singer's.—*Grand Rapids Press.*

THE REMARKABLE CASE OF THE LATE "BLIND TOM"

How an Imbecile Blind Negro Pianist Amazed Scientists and Musicians the World Over.

[Editor's Note.—Blind Tom, the marvel of the day, died in Louisville, June 10, 1878. His case will doubtless be referred to by psychologists and physiologists for many years to come, we present the following facts, which are taken in part from a remarkable article in the North American. Blind Tom had many imitations, but there was no one else like him. A man who died recently was the real "Blind Tom." The fact that he was a negro and was also blind added picturesque to his career, but his interest was that he was unquestionably an imbecile who possessed a remarkable memory of his kind on record.

Without brilliant scientific achievements, it is evident that the power to mimic which is possessed by monkeys and birds is not an unusual given but is not an unusual intelligence. The Editor witnessed a performance given by a world-famous German pianist, who, notwithstanding the fact that he was in a state of mental infirmity, he was able to play with great accuracy what was the most difficult composition ever composed. The reproduction of musical compositions is therefore not a matter of genius, but of different from high conscious intelligence. It would seem that a man who is able to play a red wax cylinder is not a genius, but a person who has traveled so many times over the same musical pathway that he has become automatic, and do their work apparently without conscious thought.

There is another valuable lesson from "Blind Tom." Life that teachers should appreciate. The teacher who encourages the pupil to imitate rather than to reason, and that thinking is not developing the child's highest musical intelligence. Blind Tom's memory music at a rate that would baffle the ordinary musician. His powers of retention were so great that anything he once learned he never forgot. His memory was nothing but a human photograph, a frank nature, quite as wonderful as the Grand Bridge, the Mammoth Cave or the Grand Canyon.

He was Blind Tom to nearly all the world. But few knew that he derived from his mother the name of Thomas Wiggins. It is said that when the late General Bethune, of Columbus, Ga., bought his mother in the slave market of New Orleans, Blind Tom, the little blind pickaninny hugged close to the breast that had nurtured twenty other offspring. The small bundle of black pulp was blind and frail, and the auctioneer, offering the mother for sale, stated that the pickaninny would be "thrown in." He was then regarded as valuable even as a human chattel.

How His Talent Was Discovered.

General Bethune had a large house and several daughters who were very musical. Whenever they began to play upon the piano the little blind black boy would feel his way to the veranda of the house and hide under some rose bushes. It was noticed that he became greatly excited when he heard the music, and he emitted all sorts of noises and sounds that, through his life, was his manner of expressing delight.

When he was a year old, the same age at which the infant Mozart was discovered at the piano during the night, little Tom was heard one day at the piano, picking out with his chubby fingers the notes of the melodies he had heard played on the piano.

General Bethune soon recognized the talent of the child, and gave instructions to the household that the black boy should be permitted to play on the piano all he liked. From that time he spent all his waking hours at the instrument. His marvelous powers of mimicry enabled him to repeat on the piano anything he heard played that was within the reach of his fingers.

By the time he was 8 years old he had grown so large that his hand would span an octave on the keyboard, and then, at the request of friends, General Bethune began to take him away from home to play the piano for the entertainment of parties. This practice was followed by concert tours through the South.

A Wonderful Mimic.

Tom's marvelous genius for mimicry was by no means confined to the piano, but took in almost everything within the range of sound. In addition to the instinct that enabled him to strike the right keys with his fingers and to reproduce anything he heard played upon the piano, he was endowed with a remarkable throat that enabled him to imitate the singing of men and women. His voice was naturally a guttural bass, and his favorite song was "Rocked in the Cradle of the Deep," which he frequently sang to his own accompaniment. And yet he could imitate, somewhat crudely, a soprano, and his tenor was surprisingly good.

No Musical Knowledge.

He had absolutely no ideas whatever about music as a mathematical science. He did not know that one note has always an exact and unchangeable relative value to all other notes, and that combinations of tones or half tones can be computed mathematically. With him music was not science; it was nature. Henry Waterson tells of a meeting with Blind Tom at Washington in 1860. The negro had been brought as far north as Louisville by General Bethune, and William Henry Palmer, who was known to the public as Robert Heller, the magician, heard him and induced his master to take him to the national capital. Tom heard some of the great statesmen of the period speak and ever afterward he was able to repeat their speeches with the exact language, intonation and peculiarities of speech of the originals. But he never had the slightest idea what any of the words that he repeated meant. He was a human photograph, and as such was undoubtedly the most wonderful human instrument the world has known.

How He Secured His Repertoire.

Palmer was a fine pianist, and he took such an interest in the musical slave that he taught him a great many compositions. That is, he played them over for Tom, who would repeat them. If the imitation was faulty Palmer would play it again, and Tom would repeat it as he heard it the last time.

Thalberg's variations of "Home, Sweet Home," several of Mendelssohn's "Songs Without Words" and several of Liszt's rhapsodies and transcriptions were learned by Blind Tom from Palmer in this way. It was somewhat peculiar that he never seemed to have any desire to learn anything new, but was entirely satisfied to play what he did know. It was only after he had been taken to Europe where he played during the greater part of the period covered by the Civil War that he added greatly to his repertoire. Over there many of the most difficult and technically intricate compositions just to hear him repeat them.

This he could do with the most amazing fidelity. Naturally his musical dexterity increased with his continual playing, although he was marvelously great from the first. So it was that when he returned from Europe and began to tour the northern cities where the war's powers had greatly increased.

When he began to play again he would give his back to the piano, and with his hands behind him, playing "The Fisher's Hornpipe" with one hand, and "Yankee Doodle" with the other, and at the same time singing

"Tramp, Tramp, Tramp, the Boys are Marching." This he would do so that there was a perfectly harmonious conjunction of all the melodies—something that many eminent composers could not write, to say nothing of executing it.

He never lost his restlessness. When not at the piano he never kept still for a minute. He seemed to take no interest in anything going on around him. He did, however, seem to have a little higher degree of intelligence than at first. He retained to the last his habit of leading the applause with which he was greeted. He would stand at the corner of the piano and face the audience with his right eye, and while clapping his hands vigorously would hiss in his own strange manner to express his gratification.

Henry Waterson's Tribute.

Henry Waterson recently said: "The tidings of his death excited at least one heart that loved and pitied him. I was his oldest living friend. All the others are dead." Speaking of his genius as a musician, Mr. Waterson said:

"What was it? Memory? Yes, it was memory without doubt, but what else? Whence the hand power that enabled him to manipulate the keys, the vocal power that enabled him to imitate the voice? What was he? Whence came he? Was he the Prince of the fairy tale, held by the wicked Enchantress; nor any beauty—not even the Heaven-born, deformed and black—Blind Tom, Erebus—idiot, the idiot of my serious, perpetual frenzy, the sole companion of his waking visions and his dreams—where came he, what was he, and wherefore?"

AN ANECDOTE OF NEVIN'S "NARCISSEUS"

BY D. G. MASON.

It must have been in 1889 or 1890 that I called on Nevin at his home in Pinckney street, Boston, one morning, and found him playing over a piano piece he had been at work on. As soon as I heard the opening strain I was filled with delight at the lazy grace of the rhythm, and expressed my pleasure with boyish ardor. Nevin laughingly replied: "You are on a first victim. I got the idea on a Monday morning—'washing day' you know—and as I was playing away at it and there in the work-room I looked up and there in the doorway were our two maids—cook and second—girl, with their sleeves rolled up for washing, quite spellbound, their mouths open with light. They had been lured all the way from the basement laundry by the seductive tone. It was some time before they could make themselves go back to work."

So saying, this modern Orpheus showed me the sheet of the gem he had hastily jotted down the germ of the new fable "Narcissus" on pencil, and when I left him that day he half jokingly handed me the sketch as he published it some time later "Narcissus" was published in his "Water Scenes," and almost immediately gained the widest popularity.—The New Music Review.

Ideas for Music Club Workers

By MRS. JOHN A. OLIVER
(Press Secretary National Federation of Music Clubs)

COMBINING PHILANTHROPY WITH MUSIC.

When the Beethoven Club of Memphis, Tennessee, resumes activities in October there will be a new department of great interest to the members and the public at large. For some years a department of philanthropy has been hoped for, but from some cause it never materialized until after the recent election of officers.

Mrs. Oliver, the chairman of the Philanthropic Committee, has divided the work into branches with sub-committees. Great interest is being manifested in the success of the department. Each month a free concert will be given to the poor, who are confined in the various institutions of the city.

Another branch of Mrs. Oliver's work will be a Children's Chorus Committee, which will supervise the training of children in the fundamental principles of music free of charge and when a child is found to possess more than ordinary talent there will be a corps of teachers who have volunteered their services for free private instructions.

The programs for the concerts will be arranged with a view to pleasing the mind of the institutions in which they are to be given. The program will be given in the orphan asylums, old time melodies will be given in the homes of aged men and women, and in the hospitals jails only songs of good cheer will be heard.

At the end of the club's season there will be a grand concert given, to which all members will pay admittance, and proceeds to go to the fund for "Needy Musicians."

This is work that almost any city might do, and surely no better work can be done. It is its own reward in the pleasure it affords the giver to behold the joy of the receiver. Surely "it is more blessed to give than to receive."

A SUCCESSFUL musical club has recently been formed in Brandon, Manitoba, Canada. It is called the "Brandon-Zeissler Musical Club" in honor of the famous pianist. This is a piano club, and it is a very successful one. The ETUDE wishes the club great success and we trust that there will be many successors in the future. The president writes: "We are helped very much by the splendid articles on Club Work in THE ETUDE."

MANY larger and stronger clubs will take for an example the "Brandon-Zeissler Musical Club," Mississippi. Organized in 1903 with a limited membership of 25 this active little body of workers has inaugurated the "Mississippi Contest for Piano and Voice," which will be a great success. The object of the contest is to encourage married women to take interest in musical education, and to encourage the husbands to do away with the untoward habit of being "base-bred" to the musical world as soon as they are married.

"It is essential that you train your mind more than your fingers."—Johann Moschele.

CHILDREN'S PAGE

AUNT EUNICE'S LETTER.

MY DEAR LITTLE FRIENDS—I certainly do not intend to write you a very long letter for the month of August, but I want you to know that I am thinking about you and trusting that you will have a good time. Many of you are separated from your teachers during the summer and can not hope to get ahead very much. If you can "hold your own" little more can be expected of you. It is so easy for you to go back to the old ways of doing nothing at all. If you do not practice, do not think that you are standing still. One of my little friends and pupils last year seemed very much surprised that she could not stand in the fall with the same kind of music she had been working on in the spring. She thought that simply because she had mastered a piece once it would always stay with her, so she did not practice at all during the entire summer. Every day's practice she lost let her slip back just so much and when the fall came she found out that she was in about the same condition, as far as her technic was concerned, as she had been at the previous Christmas in the end of the previous June. In other words she had practically lost six months' work. This is a fact which some pupils can overcome by a great deal of extra technic work for one or two months in the fall, but it is far better to practice a little in the summer unless you are separated from a piano by either distance from the city or the rules of the summer boarding house.

Hard to Overcome.

I have frequently seen signs in the rooms of summer hotels which have read:

"No Practicing Permitted."

This is often a very necessary precaution. Pupils, especially you little folks who are just commencing, sometimes have lessens to do that are anything but pleasant to hear. No wonder the guests at a summer boarding house rebel. Who wouldn't? They go there for rest and recreation. But what is the little pupil to do? Here is a little suggestion which some may be glad to follow. If you have taken THE ETUDE for a considerable time you have noticed that there is a duet in the musical section of each month's issue. These duets are often selected just for little folks like you. They are not pieces put in just to make the music a good plan to have a duet in a musical paper, but they are put there after you have been considered for some time careful teachers who know just exactly what you need. If you will look through your copies of THE ETUDE for the last year or so you will be able to find the duets you think you can play without any extra practice. They are to the country with you. These duets are more interesting than simple children's pieces, as the difficulty is divided. You will find others who can play with you and the guests are so likely to object to such playing, as it can hardly

be called practice. When rainy days come around you will need just such material to avoid monotony. Have as good a time as you can know how to secure. The days for serious work will come around all too soon. Lovingly yours,

AUNT EUNICE.

A FLORAL MUSICAL PIECE.

In some parts of Europe it is the custom to make all kinds of designs out of flowers. In our own country this is decreed or looked down upon by the best gardeners. We have a feeling that nature makes more beautiful designs than do the hands of men with spades and shears. Just outside of Vienna is a garden by the palace of Schönbrunn in which they have made a hedge of tall trees surrounding the park, just as we make hedges of box-wood in this country. It is said that the great Beethoven was a great admirer of what seems to-day a distortion of nature. At one of our own exhibitions there was a clock made from growing flowers. In one of the botanical gardens of Europe there is a floral set piece representing a staff, with the treble clef and notes of the first few bars of the national hymn. This attractive piece reminds one of the popular cover of THE ETUDE for last February. The combination of music and flowers is a very taking one and the bed is much admired by throngs of visitors. Were it not for the stiff and inartistic effect which would result from an amateur attempt to copy this idea, it might make an attractive feature for a teacher's garden.

THE TALE OF A BROKEN KEY.

ONE day one of the keys on my piano-forte got out of order. At least all my little pupils thought it was the key, but in reality it was a damper in the piano that refused to spring back and touch the wires so that the vibrations would cease as soon as the ivory key was permitted to rise. Every one of my pupils noted this, and I had stopped playing. The key was middle E.

One after one the pupils contended that the broken key that kept on sounding "put them out." Every little misgiving was blamed on the broken key. I waited until the lesson was nearly ended and then I showed them that the one key that was out of order was the one they had to had as having a great many keys out of order. They didn't understand what I was driving at at first, but when I showed them that it was the damper pedal down it kept all the dampers up and permitted all the wires to continue sounding, then they commenced to realize what I was driving at. If it is held down one second too long the sounds are continued and mix in with the next sounds made by the hammers.

When the damper pedal is held down too long the sounds are continued and mix in with the next sounds made by the hammers. These are the horrible discords far worse than the one broken note.

"Where words fail, music speaks."—Hans Christian Andersen.

COMPOSER'S NAME CONTEST.

THE "Composer's Name Contest" which was announced in the Children's Department of THE ETUDE some time ago has just been decided. Great care was taken in making the decision. In our original announcement we failed to state that in making the names no contributor should use any letter more than the number of times it appeared in the sentence. "The ETUDE should be in every musical home." Many wrote asking whether they could use the name "Schumann" for instance. As Schumann has two "ts," we replied that it was not to be included as the sentence contained only one "n."

The winner of the prize (a Riemann Musical Dictionary valued at \$4.50) was Miss Minnie C. Erickson of Tacoma, Washington, who sent in the astonishingly long list of 2,884 names. Although Miss Erickson had made the mistake of using letters twice which appeared in the sentence only once, after all such words had been discounted she was still far ahead of her nearest competitor not guilty of the same offense. The word several lists of more than one thousand words submitted. Miss Olive E. Redding, aged only 12, sent in a list of 827 words. Among those who came out dressed in long lists are Margaret S. Robinson, Bennett B. Smith, Lauretta Lysaght, Lulu K. Schumacher, Emma Louis, Bertha Anderson, Mrs. G. O. Aetzel, Mrs. J. P. Galsiger, Noel Renaud, Mrs. J. N. Robinson, Alfred N. Wilbur, Elsie M. Raymond, Allen E. Luce, Leonard Smith, Emma K. Speth, Mary G. MacKeown, Francis William Ames, J. Norman Robertson, Grace P. Karr.

PADEREWSKI'S PATRIOTISM.

A CURIOUS incident took place at St. Petersburg when Paderewski performed there before a select audience comprised the Russian Royal family and the leading court dignitaries.

After Paderewski's recital, which created the utmost enthusiasm amongst his audience, the Czar called him to where the Royal party were seated, and said, "Sir, you are the greatest pianist in the world, and Russia is proud to number you among her subjects." Paderewski drew himself up, and looking straight into the Czar's eyes, remarked simply: "Pardon, sire. I am a Pole—not a Russian." On the following day the pianist was escorted to the German frontier by the police.—M. A. P.

HOW MOZART WORKED.

The mere mechanical work of putting down notes upon the staff is an operation that, with the quickest writers, consumes an immense amount of time. We often wonder how some of our great masters ever got the time to transcribe their thoughts to paper. This is particularly remarkable in the cases of Mozart, Schubert, and others who have died at a comparatively early age. Mr. H. T. Finck, in one of his highly interesting books upon the life and works of Wagner, gives some startling statistics pertaining to the almost miraculous number of notes represented in the works of that genius. It is well-known, however, that Wagner had many assistants who helped him in the detail work of mechanically filling out ideas indicated by himself. Mozart, however, did most, if not all, of his mechanical work of notating manuscripts himself. In a letter to his father he tells of his method of working, and this indicates how it was possible for this great genius to produce so many masterpieces within the short span of thirty-five years of earthly existence. Mozart's letter runs:

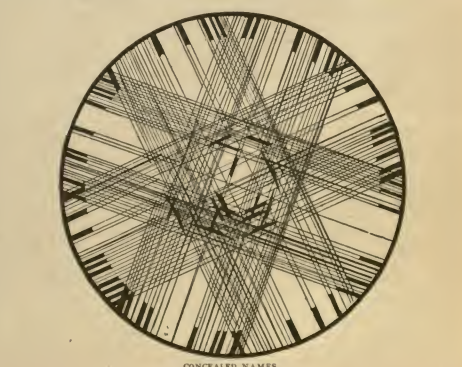
"At six o'clock my hairdresser wakes me; by seven I am shaved, combed and dressed; I compose until nine, and then give lessons until one; I then dine alone unless I am invited to some great house, in which case my dinner is put off until two or three; then I work again to about five or six, unless I go to a concert, in which case I work after my return until one in the morning."

Such an so-called "American" "rush" was no more strenuous than this.

CONCEALED NAMES.

To find the following in this puzzle: The name of a celebrated organist. The name of a famous pianoforte teacher. The name of a great master. The name of a famous woman composer.

The first ten readers of THE ETUDE sending us correct answers to this puzzle will have their names published in the next issue of THE ETUDE. Answers must reach us before the 5th of this month.



CONCEALED NAMES.

PROBLEMS OF THE COMING TEACHING SEASON.

BY EDITH L. WYNN.

THE teaching season always offers many problems for the teacher's solution. The pupil's piano should be placed in good condition; then there is the weeding out of old and useless violins. Some students have outgrown their violins; that is to say, they are too advanced to play on ordinary instruments. These may be sold to beginners, as soon as they are placed in repair. I generally keep several violins in stock, so that there may be no delay in starting because of the necessary repairing of violins. All instruments should be examined in September, between journeys to the country and seashore have made a great difference in the violin. Materials should all be ready; bows repaired, strings of the best, and instruments in good repair before the student begins his lessons. As I said, there should be no delay. Even with advanced pupils, there may be need of new material for study in September, for one must review exercises and get in good condition for the new work. Pieces are out of the question before November.

Going Among Pupils.

If possible, teachers should visit pupils and parents before the new season opens. It establishes a cordiality and the teacher can outline work for the pupil at home, assuring that the parent supervise it. Parents like to be interviewed.

The custom of sending out circulars is an excellent one. If one is connected with a school or college it may be omitted, but in all cases it is an aid to the teacher's value in the community. People admire the teacher's business-like methods in organizing her class.

The circulars should be printed on good paper and should contain the announcement of the new season, opening day, location of her studio or office, points of importance. It is wise for her to include testimonials from teachers, schools and friends or patrons, and also, if a concert pianist or violinist, sample programs of her work. Everything should be stated concisely and accurately. The circulars should be mailed at least ten days before the new season opens.

Selecting Music.

The teacher who depends entirely upon "On Sale" music for her teaching repertoire is acting unwisely. Each teacher should, if possible, visit a large music store during the summer and put herself in touch with new works. She should also keep a grand list of her own teaching works and add to it from time to time.

Pupils' recitals cannot be planned ahead for the teacher does not know what material she will have, but it is wise for her to make a collection of recital programs of other schools. She should include as many students as possible in these recitals, which ought to occur at least once in two weeks, either in her studio or in a small hall, for a large hall is detrimental to the young student. The term-recitals should be more pretentious.

Teaching Accessories.

It is the custom in most schools to send out a report card at the close of each term. Students should be graded on attendance at class, excellence of lessons and upon ensemble work, musical history and sight reading.

Each student should own a practice book in which practice hours are carefully noted and also which contains an outline of the work for each lesson. The teacher should keep a slate or chart upon which the practice of each student is written. I recall one teacher who had a record of one girl's practice for four years.

Each teacher should take the leading musical magazines, if they are not to be found in the college library. These should be accessible to students. Some teachers place certain magazines and books on a table near the door of the studio so that pupils who wait may read. Others have a little room connecting with the studio, in which pupils may sit and rest when they desire. A number of books pertaining to the violin should be owned by every teacher, also a collection of post-card albums of celebrated musicians. The "On Sale" music should be kept carefully in a cabinet, by itself; it is wise for the teacher to send a partial list to the publisher in August that the editions which she desires may be ordered when the school opens. There should be rigid rules concerning daily practice and demerits should be given when students are not at practice. The wise teacher, who is employed by a college, will try to hold all pupils however ungifted, unless the case is a hopeless one. She should keep a class interested and hopeful. Early ensemble work is a stimulus to a young person's ambition. After all, the personality of the teacher is the chief fitness for her work, decides the question of success.

Can We Teach Only What We Have Studied?

I do not recall having studied more than three or four Vioti Concertos, but I believe that I have taught more. The style of Vioti is similar in his works. One becomes weary of certain concertos. Why not make a change? I have endeavored to teach any concertos of the grade of the Vioti, even if I had not studied them with an artist. There are excellent editions. There are certain works which I would not like to teach if I had never really studied them seriously. One is the Folies by Corelli; another the Tarantelle by Corelli; still another the Art of Bowing; still another the Spohr Ninth Concerto. Concertos of the French school I prefer to have studied with a Frenchman or a representative of that school. Spohr, Beethoven, Mozart and Brahms. I admit, must be studied in Germany. The Vioti, 2nd Concerto, is student-like, but the 3rd is an artist's concerto, although popular with students. No one should leave Vioti without a knowledge of the 28th, but no wise teacher would give the student two concertos in one year. The Rode Eighth Concerto is one of the noblest in the world for the development of a noble style of playing. The Seventh Rode is also very popular, possibly more so than the Eighth. One wishes bow control and contains fine examples of cantabile playing. No pupil should bow Mendelssohn and Spohr who has not studied the works of Vioti and Rode. The Tartini G minor Sonata, the Art of Bowing are excellent. Necessary to a violinist's education, players, but very useful. One wishes a fundamental knowledge of bowing, secured through the study of Kreutzer. The Folia Massart bowings, before studying the concertos.

One is never too old to study Kreutzer. Fiorillo is often omitted by Berlin, but in a plan of study in America it should have a place. One never finishes Rode's Caprices in this country.

At the Royal High School, in Berlin, one may play them for three years and still have something to learn.

HOW THE MUSICIAN MAY PASS A PROFITABLE VACATION.

BY HERMAN F. CHIELUS.

For years, even during my school and college days, I never allowed a summer season to pass without planning ahead. My great endeavor was to get the fullest physical development, the largest mental growth, and the greatest technical advancement in my chosen profession. Teaching every day, giving out all one possesses and taking in nothing new, very soon puts one in a rut, from which it is no easy task to extricate one's self.

The vacation days present the occasion when we may consider our standing, and whether we have retrograded or advanced during the past years. We naturally ask, Have we gained in instructing the masters? Do we see clearer the framework of the later Beethoven masterworks or the thoughts presented therein? Have we gained more repose when playing before audiences? Can we express ourselves more lucidly? After careful introspection, let us place ourselves where we belong, and then start out toward improvement.

If we find that our public appearances were not artistic, let us try to find the reason. Probably the touches were carelessly used or ignorantly applied. We may not have listened to our own renderings. We may find the lack of concentration of the mental faculties were the cause.

Whatever the reason, let us delve into the subject fairly, until we get at the truth of the matter. Again, have we improved in forcefully expressing ourselves, in matters musical, when talking with laymen, who sometimes prove changeable, but know little, and yet wish to give opinions?

During these vacation months a goodly portion of the time should be given to good reading, and memorizing of fine sentences. A cultured musical gentleman and fine teacher ought to have within himself power to give entertainment as well as enjoy a good entertainment. It is imperative that we be posted on our subjects, so as to place ourselves and the music profession in the broadest, best and truest light. Lack of success is often attributable to the fact that we seem to know little beyond our knowledge of mental make-up. We cannot possibly enlarge upon the importance of music, the mind without noting its interferences. Months before I start upon my vacation I map out what it is to be my task. Then I follow it implicitly, and benefited me immensely.

For the advanced student, Bach should be given a conspicuous place in the summer morning practice. He is so wonderful in his music, and his suggestions, should have a daily visit. They help to broaden the pianistic sense. Beethoven is ever and always the first for the pianist, as he expresses his thoughts so humanly.

In conclusion, if tired out, never teach in the summer months. Only absolute necessity should serve as a cause to break this injunction. You lose more than the money consideration. Students will value you more highly if you can secure your services only during time show them that you can maintain yourself with dignity and honor.

The Habit of Accuracy.

The habit of being accurate is of equal importance in your playing or singing. Keep the hard measures of your music in your mind—that's the secret—and think them out at the moments. The Persian proverb says: "Doing well depends upon doing completely." "Supposing you had called to see Jennie Lind on a day when she was singing," said a friend, "she would probably come into the room with a bundle of music in her hands, put it in a chair, talk for a few minutes—then she would change in some piece, and practice it to herself until she satisfied herself of her correctness. The music continue the conversation."

The habit of being always pleasant is not one to be despised. A little music may be despised. "I just love music!" "Why, how is that?" I asked. "Because music is always soothing and he never praises me, either—not even when I do good singing." Poor child, to have a teacher who never praised her! I knew that teacher; he always looked like a thunder-cloud, and him always grumbling. Once I heard him say to the superior musicians were left out of the best organ positions, because the inferior ones were chosen through some pull with the Music Committee. "Pull! He deserved to be pulled off of his organ-bench, for the one-foot pedalling he did. The best men are the only kind who succeed in keeping the best positions, year after year, and so on."

A fine musician gave me this advice: "Get the habit of being helpful and thoughtful; then you will be thankful—a very necessary thing for a musician. It is the habit of judging life and people from a broad, high standpoint. Give yourself wholly to your friends, your pupils, and your work. Make each day more complete than the day before. The teacher will find life worth living, and will feel blessed indeed for the fruits of all your labors."

Think of these things during the summer. Think of all that life means, and what your music means in relation to your pupils and friends. Then plan your fall work with renewed courage and enthusiasm. Resolve that if habits count for so much, yours will be such splendid strong ones that your Art must grow greater for them, and your influence prove more nobly inspiring to those about you. Remember that the musical world needs men who see self-development, education, culture, discipline and art, character and manhood, in their occupation."

"Every composer whose individuality is at all pronounced naturally finds sources of inspiration, and his musical atmosphere for the time being until the public become nauseated, and gradually the air is cleared through the admiring of some French or Italian, and tender accents of Gounod, the intoxicating and luscious melodies of Massenet, having been inhaled for a long while in France, they have for the time being been purified by the invigorating breezes of Wagnerism."—A. Harvey.

"However rapidly may be the glory of an artist in declining, let it not be imagined that he has the daily privilege of being Jupiter's guest in Olympus."—Ludwig van Beethoven.

"The power of composing outweighs the power of execution, while in the drama the directly opposite is the fact. A musical composition, if it gives more pleasure, though poorly performed, than does the best performance of a poor composition."—Arthur Schopenhauer.

PUBLISHERS NOTES

Teachers Attention.

The house of Theodore Presser is well known among almost all teachers. We want to say to the others than we make a specialty of supplying schools and teachers of music with everything that they need in their educational work. We not only deal in the publications of every publishing house in the entire world and carry everything of any value from all of those houses in stock, but we publish works for the teacher that are practical and that carefully fulfill the purpose for which they are intended. We charge every person of responsibility and we send simply for examination any of our works; just at this season we want every teacher to examine the following works with the idea of introducing them in their teaching during the coming fall, if they do not already use them.

For an instruction book, "First Steps in Piano Study" and the "Foundation Materials," for primers, Palmer's and Gibbon's; for Harmony that by Dr. Clarke we can more than recommend; for History, "Tappet's First Studies in Music Biography" and Baltzell's, of course; for children, "The Little Masters of the Lives of Great Composers," for singers and singing teachers active or prospective, "The Technique and Art of Singing," a series of works by F. W. Root.

Our list of piano studies is almost endless. We can supply special studies for almost every necessity, and we will gladly make a selection according to the orders we receive.

We must add these few facts—our retail prices are still made upon the same basis that they have been for 25 years, a comparison with others will show how much this is; our discounts are still the largest; our terms are the most liberal and our terms of payment are the most reasonable and the most liberal; our catalogs and all information free for the asking.

Life of Jewels. This delightful opera by Geo. F. Root, now in the press, and already withdrawn. The special offer will be very low for examination to all who may be interested.

It must be borne in mind that the work of this is of such a character as to render it suitable for performance at any season of the year. It is available for midsummer performance as well as for the winter holidays. It is stage ready and inexpensive to stage. It really one of the best works of this sort ever offered.

Summer Closing Hour. There may be a slight delay in the filling of orders reaching us in the months during the summer.

July and August we close at one p. m. and the other days at five p. m. This means that the last mails of those days

is not gotten into the postoffice until the next day at noon, instead of the same night. If your patrons are in a particular hurry for anything it would be well to keep the above facts in mind.

School of Technic, by Isidor Philipp.

Technical development in piano playing and methods of teaching technic are progressing constantly. There are technics upon technics, but in view of the increase of modern knowledge of the subject, there are always room for a new, technical work, especially one which is the product of the experience of a noted contemporary teacher and pianist. M. Philipp's new book is a work of this sort. It is an exhaustive exposition of modern technic, complete in all details and fully abreast of the times. The work is now in course of preparation and should be out in time for the fall teaching. It will be handsomely and substantially bound up.

Our special introductory price during the current year will be 50 cents postpaid if cash accompanies the order.

First Velocity. This offer will be continued on special offer during the current year.

work is now about ready for the press. Teachers in search of a book of studies suitable for elementary work in Velocity will find these studies by Horvath exactly adapted to the needs. This book may be taken up by second grade pupils, and as the studies are musically interesting in addition to their technical worth, they should prove of the highest benefit in preparing pupils for more advanced velocity work.

The special introductory price on this volume is 20 cents postpaid if cash accompanies the order.

A Music History Text-Book

More teachers and more schools each year are teaching the higher branches of music education. This has realized the great need of a text-book of musical history and after years of preparation we produced such a work by and under the supervision of W. J. Baltzell. This work has gone through two editions the present edition is brought up to 1908. The above fact is significant.

The work is practical and is a success. It is not a great lesson and has every convenience suited for its purpose. We want every teacher whether private or in school work who contemplates a class in musical history to examine this work. The retail price is \$1.75 and it is subject to liberal discount.

Programme Forms.

We have always demanded that there was a need for something in the way of a programme that would give the musician away from large parties something attractive for the purchase of a new book at an expense. While the present season has not been the one where such needs are greatest we have disposed of a large number of the two forms which we had made. These forms are intended for "Recital ready rehearsed and inexpensive to stage." It really one of the best works of this sort ever offered.

There may be a slight delay in the filling of orders reaching us in the months during the summer.

A Year in the Life of a Child, hand Pieces for by Baschinsky. This is a unique little volume to which we desire to call the attention of teachers, especially those in search of attractive elementary material for four-hand playing. This little work consists of twelve characteristic pieces, named respectively after the months of the year and bearing suitable secondary titles such as "Doll's Carnival," "Awakening of Spring," "Forest Spring," "Close of School," etc. The work is in sheet music form, printed on oblong pages, and spaced so as to be easily ordered by young pupils. The primo parts throughout are sufficiently easy to be played by first grade or early second grade pupils, the hands playing an octave apart and without chords. The melodies are usually attractive and decidedly original. The primo part of each piece has accompanying verses which may be sung ad libitum. The second part, which may be played by the teacher or by a more advanced pupil, is extremely well made, interesting to the player and quite independent in character. It is not at all difficult and may be played by any pupil in the third grade or even in the advanced second grade.

The special offer price on this work during the current month will be 15 cents if cash accompanies the order.

During the three summer months we send to those teachers who continue their work, and this is a few, a small number of our new publications each month. This music is charged at our regular professional rate and a settlement is not expected until the first of the next year. We advise every teacher to examine into its merits.

Our Selected Studies by Cerny, in three books, revised, edited and compiled by Mr. Emil Liebling, is a pronounced success, and has been reprinted a number of times in its short two years of life. Its name is well known, and we advise every teacher to examine into its merits.

Our Op. 27, Scale Studies is one of his most valuable works, which make up the "Technic and Art of Singing" of which an exhaustive advertisement will be found in the June ETUDE.

It is almost unnecessary for us to say that we are always glad to reprint Theodore Presser and the various volumes of the Standard Graded Course by W. S. B. Mathews. These two works are universally used.

Keyboard Chart. A Keyboard Chart is an invaluable adjunct to any piano music studio. It should be in the possession of every teacher who has to do with beginners. It should be used with the early lessons. It gives a picture of the keyboard and at the same time shows the position of every note. It is slipped over the keyboard and should be used with early lessons to impress on the mind of the pupils the position of the notes. There is also a fund of other information in connection with this chart.

Our advance price is only 15 cents postpaid. It will be ready during a course of this month and therefore will be withdrawn from the special offer.

Women's Club Collection. This work is a collection composed of choruses for four voices, sacred and secular, for three, and four voices, interspersed with solos. It contains the cream of our catalogue of compositions for female voices, and will be a most excellent collection for clubs and women's choruses.

The introductory price is only 20 cents, which is exceedingly low for such a valuable book of choruses. Each chorus in the book will cost less than 1 cent in printing, writing or by the mimeograph process.

These little pages of these are different but each is printed in two colors and the price is 75c per hundred, transportation additional.

We will issue during July Devotion, or August a new anthem book, but rather than allow it to be the fourth volume of some of

kind that we have issued. The success of the others has been unprecedented. We expect the present volume will be far in advance of anything we have published. Those who are interested in any way in choir work should by all means procure a set of these anthems for their choir.

Our introductory price is very low. We offer it for 15 cents postpaid. These necessities are a rather condensed list of the works needing reprinting at the present time. We mention only a few of the more important.

Reprinted Editions for July.

This is the season when we reprint very largely. This necessitates a rather condensed list of the works needing reprinting at the present time. We mention only a few of the more important.

Clark's Dictionary of Music and Musicians is popular because it combines all of the valuable material in such works and includes also the pronunciations of the names of the most prominent musicians of the last two centuries. Price, \$1.00.

Anecdotes of Great Musicians, by W. F. Gates, perhaps the most popular work of musical literature upon ours during the current month will be 15 cents if cash accompanies the order. This is an entertaining and interesting musical work that supplies no end of useful information.

Our Selected Studies by Cerny, in three books, revised, edited and compiled by Mr. Emil Liebling, is a pronounced success, and has been reprinted a number of times in its short two years of life. Its name is well known, and we advise every teacher to examine into its merits.

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Chronology. The offer for the valuable Musical little work on musical history, still is open. This work will contain every historical event from the beginning of history up until the present, all arranged in chronological order. It will appear in very suitable binding at an advance price of only 15 cents.

As a book of reference it is valuable and anyone who is at all interested in musical history should have a copy of this little work. The book is almost ready for delivery and all who desire to take advantage of this special offer would better do so during the coming month.

Reincke's This original and important work will be withdrawn from the market this month, as the work is about ready to be delivered, and this month will positively be the last month it can be had at the low special offer price of 25 cents postpaid. The work contains twenty-six pieces of varied style, patterned after the style of Beethoven. Each piece of music is by Reincke, while the pieces are supposed to be easy, they are not beginner's pieces. They are little miniature classics, supposed to be played by children, rather than by adults. This is also true of some of

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